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ABSTRACT

Four case studies were conducted to evaluate the Arts Partners project, an umbrella program which brings together schools and art agencies who hire professional writers, artists, dancers, and musicians to hold 10-week residencies with students. The four schools, chosen randomly, included three elementary schools--one in upper Manhattan, one in the south Bronx, and one in Brooklyn--and a middle school in Queens. Arts Partners workshops were observed, and interviews were conducted with administrators, teachers, artists, and students. Results indicated that: (1) the programs appeared to be very successful in motivating students and giving them alternative ways to succeed; (2) students rated their experience in the program highly; and (3) their open-ended responses confirm the perceptions of teachers and artists that students gained greatly in self-confidence as well as in verbal ability as a result of the program. Recommendations include: artist training should include a discussion of active and passive teachers and strategies on how best to work with the latter; orientation sessions should stress the kind of behavior and activity level that is expected of teachers; artists, in-school coordinators, agency administrators, and teachers should meet at the beginning of the residency to discuss goals and expectations; agency programs orienting artists should last approximately a week; and staff development in alternative assessment would be encouraged by development of a pilot program in portfolio assessment. (Contains four tables and one figure of data. Four appendixes present data from teacher interviews, artist interviews, and student questionnaires.) (RS)

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ED 375 419

OER Report

ARTS PARTNERS PROGRAM REPORT
1992-93

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EXECUTIVE SUMMARY

Arts Partners is an umbrella program which brings together schools and art agencies who hire professional writers, artists, dancers, and musicians who hold ten-week residencies with students. Arts Partners contributes to the social, cognitive, and aesthetic development of students by enriching the existing school curriculum. In operation since 1984, Arts Partners included 18 arts agencies which worked with 167 schools in 22 school districts, and served 15,563 students in 1992-1993.

The Office of Research, Evaluation, and Assessment (OREA) conducted four case studies this year in order to evaluate the program. The study revealed that Arts Partners programs helped students develop social and artistic skills. The programs appear to be very successful in motivating students and giving them alternative ways to succeed.

Major findings include:

Students rated their experience in the program highly and their open-ended responses confirm the perceptions of theachers and artists that students gain greatly in self-confidence as well as in verbal ability as a result of the program.

The Arts Partners structure emphasize a team model for the artist and teacher relationship. Communication problems and mismatches in styles of teaching may impede this partnership.

Informal evaluation exists; however, the incorporation of art portfolios conferencing between artist and student and teacher and student are not seen as part of or incorporated into an authentic alternative assessment.

Based on these and other findings in this evaluation, OREA rocommends that program planners and administrators:

- Artist training should include a discussion of active and passive teachers and strategies on how best to work with the latter.

- Similarly, the orientation session that teachers attend should stress the kind of behavior and activity level that is expected of teachers in the classroom with the artist, and the different ways that they are expected to communicate with him or her about the students and the options available for reinforcing arts skills with students when the artist is not present.

- When possible, the artist, in-school coordinator, agency administrator, and teachers should meet together at the beginning of the residency to discuss goals and expectations, including the nature of the artist/teacher teaching relationship. The school and arts administrators also need to insure that the artist/teacher meetings occur. A letter of committment which spells out in a simple manner what each party's obligations are, signed by all parties at the beginning of the residency, would greatly aid and encourage communication and cooperation.

- Whenever possible, provide a single room for fine arts residencies with art materials to reduce logistical problems.

- If possible, agency programs orienting artists should last approximately a week to give them the maximum amount of training.

- Although it may not be possible for every arts agency to have a program that talented students can be referred to. Arts Partners might consider developing a directory of programs available to talented students.
  It would also be useful to give artists a letter to send to parents of talented students, which they could personalize.

- Staff development in alternative assessment would be encouraged by the development of a pilot program in portfolio assessment, to be implemented in the Arts Partners program in the 1993-1994 year.

ACKNOWLEDGEMENTS

This report was prepared by the Office of Research, Evaluation and Assessment's Student Progress Evaluation Unit (OREA/S.P.E.U.) under the direction of Henry Solomon. Yvonne Spoerri-Simons, Art Evaluation Coordinator, originally served as project supervisor. Dr. Barbara Shollar later replaced Yvonne Spoerri-Simons as project supervisor. Frances Ficklen, Judith Darvas, and China Marks conducted field interviews, class observations, and site visits. Frances Ficklen wrote the report. Carol Meyer served as senior editor.

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I. INTRODUCTION

PROGRAM BACKGROUND

Arts Partners is an umbrella program that brings elementary and middle schools together with arts agencies which hire professional writers, artists, dancers, and musicians to present workshops in the schools. The workshops usually take the form of a 10-week residency planned collaboratively with educators and the community. The program's purpose is to contribute to the social, cognitive, and aesthetic development of students by enriching the existing school curriculum. Funded by the Office of the Mayor, the New York City Public Schools, the N.Y.C. Department of Cultural Affairs, and the N.Y.C. Department of Youth Services, Arts Partners is often the only arts program in a school.

During the 1992-1993 school year, 18 arts agencies provided artists to 22 school districts (see Figure 1). A total of 167 schools, 15,563 students, and 140 artists participated in the Arts Partners program during this school year.

Each district's arts liaison was responsible for: 1) seeking funding for the program, 2) selecting the arts agencies, 3) approaching schools about participation in the program, and 4) making the arrangements to place the artists in the schools. The school principals usually decided which grades and teachers would participate, and selected an in-school coordinator--typically an assistant principal--to work with the arts agency, artist, and teachers to make sure that the residency ran smoothly.

FIGURE 1

PARTICIPATING ARTS PARTNERS AGENCIES*
1992-93

Arts Partners Arts Agency	Community School District
Ballet Hispanico of New York	15, 24
The Brooklyn Arts Council (BACA)	21
Children's Arts Carnival (CAC)	8
Children's Museum of Manhattan	2
City Lore	6, 8
Creative Arts Team (CAT)	4, 12, 13, 18, 19, 20, 29
Elders Share the Arts	28
Harlem School of the Arts	6
Henry Street Settlement	1, 2, 7, 12
Jamaica Arts Center	28
Learning Through an Expanded Arts Program, Inc. (LEAP)	4, 26, 27
Learning through Art/The Guggenheim Museum's Children's Program	12
Poets in Public Service (PIPS)	2, 8, 17, 21, 29, 31
Queens Council on the Arts	24
Staten Island Children's Museum	31
Studio in A School Association (SIAS)	15, 18, 19, 20, 22, 27
Young Audiences/New York	2, 9, 17, 19
Young Playwrights	6

* Eighteen agencies worked with schools in 22 community school districts in the 1992-93 Arts Partners program.

The artists were trained for program participation by their arts agency. Administrators and teachers in participating schools attended an orientation program provided by Arts Partners, and teachers attended staff development workshops and had other meetings with the artist working in the school.

EVALUATION METHODOLOGY

Choice of Schools and Programs Visited

OREA evaluators visited four schools in 1992-1993 to observe Arts Partners workshops and interview administrators, teachers, artists, and students. The four schools and Arts Partners programs were chosen randomly within the parameters of geographical and student age distribution, but excluded programs that were included in the case studies in the 1991-1992 Arts Partners report. The schools included three elementary schools--one in upper Manhattan, one in the south Bronx, and one in Brooklyn--and a middle school in Queens.

Methodology Used

In each case, OREA evaluators observed a workshop in process. They also interviewed or surveyed four groups of participants:

- the in-school program coordinator, and when possible, the school principal. In one case, a district arts liaison was also interviewed by phone. Subjects discussed included the school's physical plant and history, the student population, the school's relationship to arts programs, and the program's efforts at parent involvement.
- the artist conducting the workshop observed by the evaluator. The artist first completed a questionnaire, and then was interviewed by the evaluator. Subjects covered included the artist's background and training, his/her relationship to the classroom teachers participating in the

program, and the methods used to identify artistically talented students and refer them to other programs.

- teachers participating in the program at the school. In some cases, several teachers--usually all teaching the same grade--worked with the Arts Partner artist. Evaluators observed and interviewed at least one teacher at each of the four schools, although they were not always able to interview all of the teachers who were observed. Teachers were asked about their background and training, the value of the program to them and their students, and the means being used to assess students' work.

- For the first time, evaluators explored students' reactions to and feelings about the program by asking them to complete a questionnaire at the end of a workshop. The students were in the second, fourth, fifth, and seventh grades. Those responses which were specific to a particular program are included with the discussion of each particular school in Chapter 2, while more "global" responses have been included in Appendix D1.

SCOPE OF THIS REPORT

This chapter has provided information on the program's background and purpose, and the methodology used by OREA to evaluate the program. Chapter II summarizes the evaluators' findings about program implementation and impact, and Chapter III presents evaluators' conclusions about the program's efficacy and their suggestions for program improvement. Appendices A-D provide summaries of data gathered in the various interviews and observations conducted by OREA.

II. SCHOOL PROFILES

OREA evaluators made site visits to four schools with different Arts Partners programs, in order to examine how these different programs "meshed" with other efforts in each school. School 1 was an elementary school in Brooklyn utilizing the Studio in a School (S.I.A.S.) program; school 2 was an elementary school in the south Bronx using the Young Audiences program; school 3 was a Queens intermediate school being served by the Learning Through an Expanded Arts Program, Inc. (LEAP); and school 4 was an elementary school in the Washington Heights area of Manhattan being served by the Young Playwrights program.*

BROOKLYN SCHOOL

General School Environment

Physical plant. The first elementary school was in a Brooklyn neighborhood of single-family homes. Housed in a building which was built in 1904, the school has significant structural problems due to its age, yet appeared freshly painted and bright when it was visited by the OREA observer. Currently running at 141 percent of capacity, the school's major problem is lack of space, with certain rooms used for many purposes, and

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*S.I.A.S. uses artists to work with students in painting, drawing, and sculpture. Performers from Young Audiences make dance, music, theater, and visual arts presentations in order to "spark creativity and responsiveness, develop reasoning and thinking skills, enhance and integrate the curriculum, and promote cultural literacy and self-esteem among the students." LEAP brings poets, scientists, and artists to the classroom to work with teachers to meet the needs of the students, while Young Playwrights is committed to introducing students to the experience of theater and writing plays.

every inch of the school utilized.

Student population. The principal described the student population as 88 percent minority--many of them immigrants and non-English speakers. The originating nations include Guyana, Haiti, Ecuador, Mexico, and Colombia. The student turnover rate is 58 percent each year.

Relationship to arts programs. The school had an art teacher until four years ago, when she moved out of state. The principal said that the teacher had found her job difficult due to lack of space for storage and the necessity to cart materials from class to class. This teacher has not been replaced.

The school first became involved with Arts Partners in 1991-1992, when the district arts liaison obtained a grant for the Studio in a School program. The liaison had suggested that the program serve fourth and fifth graders, but the principal chose the third grade class, which was more overcrowded than the others. This class has received Arts Partners training for two years straight, although many of the students have changed during this period. An assistant principal was assigned to oversee the program as in-school coordinator.

In addition to Arts Partners, the school participates in a program run by the South Street Seaport in Manhattan. The program provides the students with educational experiences throughout their years at the school. For instance, first graders learn the names of fish and how to draw the different kinds, and fourth graders get to stay overnight on the "Peking"

sailing ship and take turns "keeping watch" throughout the night.

Parent involvement. The school tries to involve parents in school activities, thanks to a grant they receive each January which enables them to provide ESL classes to parents and training in how to become involved with their child's school and education. This program also allows them to bring in speakers on such topics as parenting, and managing family stress. The principal was proud that attendance at PTA meetings is high, averaging 100 attendees per meeting.

Workshop Observation

Artists' background. The Arts Partners artist was a young man from the Studio in a School program. Originally from the Dominican Republic, where he had been a woodcarver, he had studied at both the Art Students League and Parsons School of Design, and had been a teacher for three years. This was his first year in the Arts Partners program, however, and therefore his first at this Brooklyn school. (See also Appendix C-1.)

Students' activity. The artist was conducting a workshop for fourth grade students in collaboration with two classroom teachers who remained in the room with him. The students were working on art projects in two different media: painted clay sculptures and water colors on muslin cloth. The subject of both projects was the City of New York.*

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*The artist later pointed out that the children had made models of animals they had seen on a trip to the Museum of Natural History and had painted scenes from trips to the South Street Seaport.

Most of the children had finished their clay models, although a few students had not yet painted their sculptures. The clay sculptures consisted of animals, buildings, people, miniature furniture, a basket with fruit, and even a skating rink with people on it. All of the work clearly represented what the "artists" had meant it to, and about a third of the work was extraordinarily well-crafted and could easily have been passed off as the creation of a much older artist.

The OREA evaluator observed the students drawing drafts of what were eventually to be their muslin paintings. First they drew an outline in pencil, followed by magic marker or a drawing pencil; then they wet the paper and used water colors, with a brush, to fill in the colors. The teacher hung up these drafts from clotheslines strung around the room, where they could dry and the children could see them when they drew their pictures again on the muslin. The artist said that a parent had volunteered to sew the muslin together to make a banner of New York scenes.

Certain children were designated "art monitors." These art monitors gave out paper, paint, brushes, and water to their fellow students and were responsible for collecting these items at the end of the workshop. This simple organizational technique made the set-up before and clean-up after the class very smooth.

Artist's activities in the workshop. While the children worked, the artist went around the class and quietly spoke with the students about their work. He also played classical music on

his tape machine, which several children later said they particularly liked. He would from time to time make a general announcement, like a reminder that water needed to be used with the paints or to point out a good composition. A gentle and reserved person, the artist worked well with the students.

Role of classroom teachers. There was a marked variation in the way that the two observed teachers interacted with the artist. One was very vivacious and involved. She hung up the pictures for the children and circled the room, directing traffic, watching what the children were doing, and fielding questions.

The other teacher was far more passive. She sat in the back of the room and let the artist do the teaching. Only once did she contribute to something he said.

The Artist's Response to the Program

The artist reported that his S.I.A.S. training had consisted of a weeklong workshop conducted by arts agency staff, plus a seminar on multiculturalism. He considered the most valuable aspects of the training to have been the information about Indian and African cultures, while the least valuable was the administrative part. (See also Appendix C-1.)

He said that exhibitions of the students' work was the best way to identify talented students*, and that he did not know of

*The Studio in a School Association usually likes to sponsor an exhibit of the students' artwork at the end of each residency. The issue of when and what kind of exhibit the school would hold had been discussed by the artist and in-school coordinator, and later with one of the teachers. The problem was one of space,

a mechanism to refer the students to other programs. He did not think that his arts program had a scholarship fund for especially talented students he encountered in the residency. He stated that the skills that the students learned in Arts Partners programs encouraged them, and that when he told them how well they did, their self-esteem increased and probably helped them in other academic areas.

The artist noted that only one of the teachers participated in classroom activities, and commented that teachers need to know that they should be actively involved with the class. Parents were not involved with the classes, although, as noted above, one had volunteered to sew the muslin cloths into a banner.

The artist shared his lesson plans with the OREA evaluator. The plans appeared to be detailed and carefully organized.

Teachers' Response to the Program

Teacher 1. The first teacher interviewed by OREA had taught for three years, two of which were at this Brooklyn school. Her only previous experience with the arts had been in college and at a workshop associated with another program; she had not attended the Arts Partners workshop. She said that she includes art in her own curriculum and had just had her class make sock puppets.

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rather than a lack of interest. The possibility of emptying and using a display case for art work had been raised. Additionally the PaineWebber Company was sponsoring an exhibit in the lobby of its Avenue of the Americas' offices of the best student work from all the Studio in a School programs in the public schools. The artist discussed with the children which clay sculptures had been picked for display at the PaineWebber exhibit. (See also Appendix C-3.)

She felt that the program had helped her discover the talent, imagination, and enthusiasm of her students. She planned to use what she had learned from the artist to have her students make clay models of Manhattan and draw characters from literature under her own supervision. The teacher further noted that the Arts Partners program helped the students to learn to pay attention to detail, which, in turn, helped strengthen their reading and writing skills. She felt that, in general, the program was "fun and valuable." (See also Appendix B-4.)

In terms of assessment, this teacher had used exhibitions and portfolio assessment tools to help her evaluate students' work, and said that workshops on alternative assessment and turnkey sharing among teachers were available.

While this teacher said there was no on-going coordination with the artist, the OREA evaluator had nonetheless observed that the artist and she worked very closely together in the classroom.

Teacher 2. The second teacher had taught for eight years, but for only two at this school. Although she initially said that she had had no experience in the arts, she later noted that she had participated in a program with a poet from Columbia University.

She had attended the Arts Partners orientation workshop and two additional ones, and believed that she had learned a lot. She specifically singled out organizational skills and information on where to obtain arts materials as the parts of the

training that had been most useful to her. She said that she already includes the arts in social studies and asks students to draw the things they discuss. "They are expected to explain things in both words and pictures," she commented.

The teacher also felt that the Arts Partners program had taught her how to integrate new and different arts activities with reading and writing. It has also helped,

> . . . children who are language- deficient [by giving] them more vocabulary. It also helps children with low self-esteem, who are better able to express themselves and able to think more critically [as a result of their participation in the program].

And finally, she felt that the Arts Partners program had,

> . . . identified those [students] who are artistic. [The students] have been shown that they can work cooperatively as a team, organize their skills, and artistically express other studies in more than one way.

The teacher referred to the exhibits of children's work as the main assessment procedure. She also collected artwork for portfolios, and wrote about the children's work in her personal journal as an additional means of deepening her understanding of student progress. She concurred with the other teacher that professional development in alternative assessment techniques was available.

She stated that she meets with the artist from time to time and that "It's a good program. The artist is good with kids and able to work well with them. He has a good plan every week and is prepared." Thus, this teacher made very supportive statements about both the artist and the program when interviewed, and was the teacher who had attended all the workshops that Arts Partners

had to offer. Yet, in the class observed by OREA, she had sat quietly in the back of the classroom and had not actively participated or interacted with the artist.

Students' Perceptions of the Program

Responses to open-ended questions. Evaluators administered a short questionnaire to the fourth grade students in the workshop they had just observed. Table 1 summarizes the students' responses to three open-ended questions they were asked about the Arts Partners program, which demonstrate that they have learned arts vocabulary and concepts, and in some cases, have increased self-esteem and confidence as a result of the program. Other responses indicated that they had learned media-specific terms, such as "string out," "pushing/pulling," and "shaping."

Twenty-three (41 percent) of the 56 students thought that the best thing about the art class was the painting that they did, and 15 (27 percent) mentioned working with clay. Twenty-three (41 percent) believed that the best way to "make the class even nicer" was to have more of it, e.g. to make the class period longer and/or more frequent, and/or have the residency last longer than ten weeks. Fifteen students (28 percent) offered constructive, one-of-a-kind suggestions, and seven (13 percent) liked it "just the way it is." At least four students independently mentioned the artist as the "best thing about art class." To one child he was the best thing because "he does not yell at us. Plus we paint a lot."

TABLE 1
STUDENT RESPONSES TO QUESTIONNAIRES
BROOKLYN CASE STUDY

What did you learn in this class that you did not know before?	The best thing about art class is:	Can you think of anything that would make this class even nicer?
30 - Learned how to make clay sculputures	23 - painting	23 - to have more time with the artist
18 - Learned that muslin is a cloth and that you can paint on it	15 - working with clay	15 - constructive, one-of-a-kind responses
10 - Learned how to paint	6 - other	7 - "nice the way it is"
6 - Learned to draw	6 - drawing	5 - "could make more fun things"
3 - Learned about things in New York City	4 - art teacher	3 - would like more individual choice in what was drawn
1 - Learned new things	4 - fun	3 - unclear response
1 - Learned that "I can make things."	3 - get personal choice of what to make	2 - to go places on trips
1 - Learned that "I am really good in art."	3 - learn about art	1 - frivolous response
1 - "Didn't learn anything."	3 - like making things	
1 - Learned that art can be fun	3 - fun to get messy	
1 - Other	2 - like working with hands and fingers	
	1 - learn about different things	
	1 - don't like class	

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Ratings of Arts Partners class. The children were also asked to indicate the extent to which they agreed with five statements, using a 4-point rating scale, with one equivalent to "strongly agree", 2 to "agree", 3 to "disagree", and 4 to "strongly disagree." The statements were:

1. I look forward to this class.
2. I learn new ideas and ways to make things in this class.
3. I have started to draw or model clay on my own.
4. I have fun in art class.
5. I would like to work with my art teacher again sometime.

All of the statements received a rating of 1 or 2. The lowest mean rating was 1.91 for question 3, which perhaps reflects some insecurity on the children's part about their abilities in this area.

BRONX SCHOOL

General School Environment

The second school visited by OREA was an elementary school in the South Bronx serving 750-800 students in grades K through 5. The school itself is large, and also has a temporary annex where several classrooms are housed. The neighborhood seems predominantly poor, with some burnt-out buildings. There are also a number of store-front churches in the area. The school is a Chapter 1* school with a poverty index of 77.3%.

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*Chapter 1 is a federal funding source for remediation to improve students' skills in reading, writing, mathematics, and English language skills. A school is eligible for Chapter 1 funding if a specified percentage of its low-income students is equal to or greater than the citywide average, based on a formula which takes into account the number of students who are eligible for a free lunch and/or Aid to Families with Dependent Children.

Racially, the student population is 48% black and 51% Hispanic. Nationalities at the school include Puerto Rican, Jamaican, Dominican, and Panamanian. The children in the school have some of lowest reading scores in the city.

The school has two music teachers, one for grades K-1, and one for grades 2-5. The latter is also the in-school coordinator for the Arts Partners program. Additionally, there is a drama teacher and an art teacher. Up until this year, the school also had a Learning to Read through the Arts (L.T.R.T.A.) program.

The in-school coordinator called the Arts Partners residency an "enrichment" program. He stated that it was a "very good opportunity for students to express themselves in different styles of music and dance." The Arts Partners residency was paid for by the district.

Classroom Observation

Artist's background. The artist in this school was from the Young Audiences program, which tailored staff training to the individual artist's needs. A very experienced musician and educator, he had taught for over ten years, seven of these in Arts Partners programs. This was his second year the artist was at this particular school. A recipient of a B.F.A. from the School of Visual Arts, and a graduate of the Performing Artist-in-the-Schools Program at Teachers College, Columbia University, he had begun studying drumming many years ago with the Dinzulu Company. A craftsman of African drums, the artist had also worked as a museum educator at the Jamaica Arts Center, the

Brooklyn Museum, the Arts Connection* and the Staten Island Children's Museum. He was currently involved with several curriculum projects including the "7+" project**. Lastly, he has formed his own performance/education company. (See also Appendix B-1.)

Classroom characteristics. The Arts Partners classes were all held in the "Parents' Room," which was a room reserved for P.T.A. members and other parents. It did not have student desks or chairs, and the children sat on the floor. The artist said that he had been able to arrange the use of this room for all his classes, and that this situation was much better than the year before, when he had to carry all his instruments and equipment from room to room "like a nomad."

Classes observed. Two classes of second graders were observed by OREA evaluators. The first class consisted of twenty-one children, three of whom were "visitors" from other classes; the second class was made up of twenty-two students. Highlights from the classes are combined in the summary below.

Artist's role. The artist began by setting out all of the African instruments he had brought with him on the floor. He then called out the name of an instrument and had a child pick it out, thus reinforcing everyone's knowledge of the names of the

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* Arts Connection is an arts agency which links professional arts resources with the public schools. Arts Connection's aim is to bring diverse cultural experiences of a high artistic quality to the school community regularly.

** The "7+" project emphasizes the multiple intelligences of children in the ways they learn and can succeed.

instruments. Each child had a turn. After the instruments had been picked by a group of children he had them play with him as he drummed. The children had also learned some chants which the artist rehearsed with them. Each student had to remember the chant by him or herself and to repeat it for the class. One chant in particular began with the words "J. J. Coolay" and the children referred to it often in their questionnaires. While a few of the second graders needed some help, most performed very well.

The artist then taught the class a new rhythm by using the Friday bell, one of his African instruments. While some students initially experienced difficulty, most "got it," including one little boy who announced that "it was a piece of cake!" and proceeded to play it very well for his class. His teacher told the evaluation team later that the same boy had been having trouble in school, but that the self-confidence he was gaining due to his musical talent seemed to be helping him begin to try new things.

Another class activity was the "block game." To play this game five children passed five blocks around in a circle, using their right hand and passing it to the person on their right. The passing was done in rhythm with the artist's drumming which changed in pace, meter, and eventually in the basic pattern. Because the passing could only occur if all the blocks were where they were supposed to be at the same time, it was a difficult game which required real skill. Some children needed coaching on

which hand was their right, but this game was also intended to enhance their ability to distinguish right from left. The students did the activity well. A third activity had the children move freely to the artist's improvisational drumming and whistling.

The artist was very good at getting and keeping the attention of the students. If they began to talk among themselves or their attention strayed, he would say, "Can I see your eyes?" until everyone looked at him. If a child had trouble with a rhythm or chant the artist went over it carefully with him or her. There was always something going on in the class, and because every child eventually did every activity, they all paid attention when other children were doing it so that they could learn it themsevles. The children were intently involved in the class and very enthusiastic. The artist was very aware of safety issues and made sure a child tied his shoelaces before coming up to take his place in a group.

Role of Teachers. The teacher in each of the two classes demonstrated very different behaviors. The first teacher was very involved in the lesson. She sat with the children and urged them on, and once, at the suggestion of the artist, even performed a rhythm herself.

The second teacher, however, was very withdrawn and sat at the back of the room at a desk doing work. She did not participate in the class, and refused to participate in the OREA evaluation.

Artist's Response to the Program

The artist's experience and knowledge in the field was quite evident. Not only had he met with the teachers at the beginning of his residency, he had also presented them with a study guide he had written for them, including a bibliography, and activities and exercises that they could do with the children. When asked about the wide difference in the participation of the two teachers OREA evaluators had observed, he shrugged it off and ascribed it to personality differences. (See also Appendix C-2.)

While each class is a kind of performance, the artist felt that there was too much pressure on students when a major performance is planned. He said that he felt developmental work, in which students focus on learning the skills, was more important than focusing on perfecting a polished performance for an audience. He said that the children were not evaluated individually, although the residency itself was. The artist did not believe that his program had a mechanism to identify talented students encountered during a residency, or that there was a scholarship program for such students. (See also Appendix C-3.)

The artist was very glad that some of the administrative duties that had originally been assigned to the artists were no longer required. He felt that "Arts Partners is a good opportunity and [a] very, very positive" experience for the students. He also indicated that the school staff had been helpful and supportive.

Teacher's Response to the Program

OREA was only able to interview one of two teachers involved in the program. A teacher for eleven years at this school, she indicated that the second grade had been picked to participate in the Arts Partners residency because the third grade was too busy preparing for testing. Although she had no arts background and had not attended the Arts Partners orientation session, she was nonetheless very supportive of the arts, which she described as great motivating tools for children.

She described her relationship with the artist as a dialogue, and said that she appreciated his lesson outlines and activity suggestions, but also commented that she would prefer more joint prep periods and more meetings with him. When he was not there, she had the class sing (which she described as off-key), do percussive sounds and rhythms, and follow the instructions that the artist had left for her. She was planning to explore some other types of music with her class and possibly have them make some simple instruments before the end of the year as an extension of the Arts Partners residency. (See also Appendix B-2.)

The teacher identified the fact that the program was encouraging children to take risks, and helping them learn to follow instructions, as two of the most important contributions of the program. It has allowed her to see talent in her students which "hides in reading and math." She described the class as "a good release" and "excellent", and said that she was "ecstatic!"

with it.

Students' Perceptions

The students were given a questionnaire that was a little simpler than the ones that the older children at other schools had been given. Given the choice to disagree (2) or agree (1) with the following statements, the average response was to agree (1.0). The statements were:

1. I like going to this African music class.
2. I would like to have this class again next year.
3. I have fun in this class.
4. I know more now about African music.

On Table 2, the responses to the open-ended questions show that the children enjoyed the class and had learned about African singing, instruments, and music in general.

QUEENS SCHOOL

General School Environment

Student Population. The Queens school visited by OREA is an intermediate school which serves 1,200 students in grades 6, 7, 8, and 9. While members of minority and immigrant groups attend the school, the population is 56 percent white. The school is close to the border between New York City and Long Island, in a neighborhood of single-family houses.

Physical plant. Built in 1954, the school is newer than the average New York City school. At the time of OREA's visit it was clean and orderly, and was decorated with an old mural of the history of the world which was about to be restored by students currently attending the school, a recent student mural of self-portraits (drawings by individual students done on a long roll of

paper), and a new mural in progress using comic book imagery.

TABLE 2
ARTS PARTNERS 1992-1993
BRONX CASE STUDY
2nd GRADE
YOUNG AUDIENCES
N = 36

Can you tell us what you learned about African music?	The best thing about African music class was:
18 - Learned to play instruments 9 - Learned names of instruments 6 - Learned that African music is different 6 - Learned to sing songs 5 - Learned J.J. Coolay song 4 - Learned to play block game 4 - Learned that African music/singing can be fun 3 - Learned that like the music 1 - Learned different beats 1 - Learned that like African singing 1 - Learned that playing music can be fun.	12 - Singing songs (in general) 10 - Playing instruments 8 - Block game 7 - Instruments (in general) 6 - Singing J.J. Coolay song 4 - Music 4 - Fun 1 - Teacher 1 - Clapping hands to rhythm

Relationship to arts curriculum

The school has an extensive arts program. While sixth and seventh graders are heterogeneously grouped, eighth and ninth graders are screened for talent in four areas: instrumental, vocal, arts, and drama. The Talent Department has a music, art, crafts, and drama/video teacher, and there is a band and chorus.

Learning through an Expanded Arts Program, Inc. (LEAP) has been active in Arts Partners in the district for nine years and has had a very successful record there. The preceding year a LEAP poet, and an artist working in video and drama/language arts, had both held residencies at this school. However, the district arts liaison said that a survey of the arts in the district by the DeWitt Wallace Fund had determined that there was a dearth of arts programs in the district's elementary schools, however, and the Arts Partners program at this school may be moved to an elementary school in the district instead.

The in-school coordinator was an assistant principal who had a professional interest in collaborative teaching projects and appeared to have given a lot of time to the Arts Partners project. He said he meets three or four times during a residency with the artist and teachers. He verified that the funding for the Arts Partners residency came two-thirds from the Youth Bureau and one third from the district. The in-school coordinator observed that having a professional artist work with students gives the class a certain status. It makes what the students do "different and special."

Classroom Observation

Artist's background. The poet conducting the workshop had been teaching for three years, two of them in the Arts Partners program. He also taught poetry at the Lincoln Center Institute and play-wrighting at a drug prevention program at N.Y.U. He holds a B.A. in English literature and an M.F.A. in Theater Studies and Playwrighting. (See Appendix C-1.)

Classes observed. This Arts Partners residency was for seventh graders and was part of their regular English class. OREA staff observed two of the three classes taught by the poet. (There had originally been a fourth class, but at the artist's request, he stopped working with that teacher after the first five classes.)* The first class was a "heterogenous" class, while the second one was a "special progress," or advanced class. A third class was not observed. The residency had been an unusually long one because there were two gaps of a month for vacations, class trips, and term intersessions. The artist was

*He had refused to continue working with this teacher after the initial five sessions because he felt that she was not "teaming" with him and doing the follow-up with the classes that he expected her to do. The situation was particularly disturbing because the teacher had wanted to continue working with the artist and wrote a request of several pages to the in-school coordinator explaining why she felt that it was important to continue to have the artist work with her class, citing several examples of student writing to show how much the students had gotten out of the artist's workshops. The situation was never referred to the arts agency administering the residency. School administrators decided that the artist's feelings on the matter were too strong; instead, they merely notified the agency that there were scheduling changes, and that the artist would no longer be working with the second teacher. Thus, it appears that the arts agency was not given the opportunity to try whatever mechanisms they may have to deal with this kind of problem.

very unhappy about the breaks in working with the students and was concerned that the OREA visit came immediately after the end of one of these breaks.

Workshop activities. The poet began the session by reviewing the concepts of metaphor, simile, personification, and imagery. After having students read some of their own poems and asking other students to identify the poetic mechanisms which had been used, he referred to several triplets* on the board. The students were then asked to characterize the last line of the triplet as a "hop, skip, or a jump," in terms of logic, from the first two lines.

Working in groups of two, one of the students was required to write a second line to the first line of "I love to hate, say, or hear." A second student then had to create the last line. Some of these triplets were then read to the class, which decided if the third line was a hop, skip, or a jump from the first two.

Both observed classes were lively and somewhat noisy. The artist tried to direct the attention of the students with such phrases as "Fasten your seat belt" and "If you talk it away, you throw it away," telling people to raise their hands if they couldn't hear, and that they could not "dis" others. The teacher who was present in the classroom roamed around answering student questions and reinforcing what the poet had said.

The "celebration" performance. Several weeks later, one of the OREA observers attended the "celebration" at the end of the

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* A triplet is a unit of three lines of verse.

residency. At this event, each class met on the stage of the school auditorium, and students read their own works to each other and were videotaped by the artist. (See also Appendix C-3.)

In both the classroom and at the performance, students were encouraged to speak loudly and slowly, so that their peers could hear them. This experience in public reading gave the students not only public speaking and presentation skills, but also promoted their self-confidence in their own writing abilities, as their peers were supportive and encouraging.

Artist's Response to the Program

The poet had attended three or four hours of training one evening at LEAP. He thought that hearing how artists from other disciplines taught was very informative, but was concerned that the transition to the classroom and techniques in how to handle resistance from teachers were not addressed. He said he would like to see classroom teachers participate in the workshops.

He said that he tries to stress to students that they can communicate their ideas to their peers by writing and acquiring a knowledge of language, and that he would like artists and concerned school staff to meet together to decide how to help students express ideas coherently. He commented that he was very happy with the "teaching partnership" he had with the one remaining English teacher, and mentioned how they discussed classes and students by telephone. (See Appendix C-2.)

The only kinds of evaluation the poet used was an informal portfolio of student works, and conferencing with the teacher on

individual students. He counselled individual students and referred the talented ones to other opportunities on his own initiative. He did not think that his program had a mechanism for referral, or a scholarship fund, but found the district arts newsletter helpful in learning of local arts programs. (See also Appendix C-3.)

Teacher's Response to the Program

This was the teacher's first full year of teaching. She had a B.A. in comparative literature and languages and had done pro bono work in the arts (for the Brooklyn Museum, MOMA, New York City Ballet, etc.) when she worked for an advertising agency. While the Arts Partners residency this year had been the result of an assignment rather than the result of her request, she was nonetheless happy with it.

The teacher felt that there was substantial coordination with the artist. Every time they had a class together, they talked on the phone about the strategy for the class, follow-up, and particular students. She noted that she used him "as a consultant for discipline," but also noted that the artist had needed some suggestions on how to work with these particular students. After several classes, she had a meeting with the artist to indicate that what the students needed was sustained attention to figurative language, experience in writing, and attention and feedback in general.

With a student load of 170 students, she found it extremely helpful to have a writer/poet, or even just another adult, give

the students some attention. In light of the limited amount of time available for the language arts, she feels it is impossible to teach both literature and writing effectively. She thinks that an additional course specifically in writing would be good for students at this age, and also believes that the program "encourages them to write without feeling graded or judged--writing for writing's sake." The teacher intends to give her students more opportunities to write creatively, and would like to work with more LEAP artists in the future. (See Appendix C-2.)

Students' Perceptions

Questionnaires were administered to these students at the last minute at the "Celebration" and were not all completed. While limited time may have been responsible for the lack of responses, the early adolescent age level may also have been a contributing factor. Nonetheless, the questionnaires showed an appreciation of the class (see Table 3). One girl wrote that she learned:

> . . . that I actually had writing ability. Before this class I didn't know or maybe was not sure I could write anything I liked enough to read in front of other people.

There was strong support for the view that the best thing about the class was writing one's own work, with 15 of the 55 students who responded to the question mentioning this. The first three sentences received a solid "Agree" vote, while the last two received a rating closer to "agree" (2) than "disagre."

1) I look forward to going to this class.
2) I learn new ideas and ways to write in this class.
3) I have started to write about things on my own.
4) I have fun in this class.
5) I would like to work with the artist again sometime.

TABLE 3

ARTS PARTNERS 1992-1993
QUEENS CASE STUDY
7th GRADE
LEAP
N = 78

What did you learn in this class that you did not know before?	The best thing about art class is:	Can you think of anything that would make this class even nicer?
20 - No answer 19 - Different techniques with which to write poetry 10 - "To write poems" 10 - "About poetry" 10 - Nothing 5 - Self-expression 3 - New vocabulary: different names, etc. 1 - Possession of writing ability 1 - To speak and read in front of others 1 - "To write creatively" 1 - "To write stories"	23 - No answer **Writing:** 15 - "Own work" 9 - "Poems" **Sharing:** 9 - Reading own writings 7 - Listening to other's writings 2 - "Sharing" 8 - Nothing 3 - Self expression 3 - Other 3 - Fun 2 - Learning about poetry 2 - The teacher 1 - "Don't know"	30 - Like it as it is 26 - No answer 10 - Frivolous responses 4 - More activities and fun 2 - More group work/work with partner 2 - Less talking 1 - If it was longer. 1 - If went on trips 1 - Negative response 1 - If had more individual choice in what to write

MANHATTAN SCHOOL

General School Environment

The last school visited by OREA was an elementary school in the Washington Heights area of northern Manhattan. A Chapter 1 school with a poverty index of 92.7 percent, the school is a large one utilized at 129% of capacity. The student population is 94% Hispanic, primarily Dominican. When the OREA observer visited it, 1,430 students were registered; the in-school coordinator indicated that the year before, over 1,740 had been registered, but that several hundred of these students had been transferred to a new school that had recently opened.

This was the first year that the school had had an Arts Partners residency, which was paid for by a district grant. The in-school coordinator had selected the teachers to participate in the program. All participating teachers taught in the fifth grade; one of the classes was a "gifted" one.

Classroom Observation

Artist's background.

The artist from Young Playwrights had been writing plays for eight years and had also directed and produced her own plays. She had worked with children for over six years, but had officially taught for only four. This was her first year with Arts Partners, and therefore her first at this school. She holds a B.A. in anthropology and an M.A. in Theater Studies. (See Appendix C-1.)

A diminutive young woman, close to the physical size of the

fifth graders she taught, the artist seemed to have an excellent rapport with the students. The three classes which were observed by OREA occurred on the next-to-the-last-day of the residency, and the children were very concerned that they "wouldn't have her any more." Indeed, 45 of the 60 students mentioned having more time to work with the artist as the thing that would make the class nicer.

Workshop Activities.

A clearly talented and enthusiastic individual, the artist focused on the creation of dialogue. Concepts such the main event, the main character, plot, motivation, problem, and resolution were stressed. The need to have action in a play (the "boom, boom, boom" factor, as the playwright put it) and to continue to introduce new information were also emphasized.

Students developed dialogue by the use of improvisation, with the class functioing not only as an audience but also as contributors. These workshops gave the students the opportunity not only to write dialogues and plays and to act, but also to speak slowly, clearly, and loudly in public. In the "gifted" class a script had actually been written and circulated and formal rehearsals had been held.

Role of classroom teachers.

Student participation in the workshops was spirited and intense. The noise level was high, however, and teachers seldom if ever intervened to reduce the noise level or physical exuberance. Indeed, there was almost no teacher involvement in

the classes. All three teachers observed stayed in the back of the room and appeared to grade students' written work.

Artist's Response to the Program

The playwright had attended an intensive week's training in the summer sponsored by Young Playwrights. She found the active aspect of learning, which the program called "writing on your feet," to have been the most valuable part of the experience. She found the least valuable part to have been the warm-up exercises, since the older children in the classes she taught refused to do them. (See Appendix C-2.)

The artist had done two other Arts Partners residencies during the school year before coming to this school. In the initial residency she had met first with the teachers to discuss the program, and had integrated their feedback in her plans. This had not happened in the second residency, and she felt that "a mechanism to ensure artist/teacher co-ordination [should] be established." (See also Appendix C-1.)

Part of the problem with teacher participation in the current residency may have stemmed from the fact the district liaison had not been available to coordinate between the agency and the school. In any event, the artist stressed that the teachers needed to participate more with her "above all else .... Also it's important to know the expectations of the classroom teacher and what the teacher intends to do once the residency is over."

The playwright said that she tries to encourage students who

seem talented and to "point them in an appropriate direction." Her agency has programs to direct students to, but not a scholarship fund that she is aware of. (See also Appendix C-3.) She felt that Arts Partners is a great program, and commented that:

> . . . the more programs kids have like this, the more they begin to see that "art" doesn't have to be something separate from their lives.

Teachers' Response to the Program

Although three classes were observed, only one teacher was available to be interviewed by OREA. This teacher had been teaching for 15 years--eight or nine years at this particular school. This was her first experience with Arts Partners, although she had participated in a collaboration with the Harlem School of the Arts at a previous school. Her background was in mathematics, not the arts, although she enjoyed the latter.

The teacher had attended the Arts Partners orientation, and found the general overview and learning what was expected of the children to have been the most valuable. She would like to see more hands-on-training with materials in future staff development, and would also like to have the students perform a mini-play as a culmination of their Arts Partners experience.

She felt that there was follow-up with the artist, and that she had integrated what the students had learned with their reading and planned to do more. (See Appendix B-3.) The teacher felt that the residency had strengthened the students' reading and writing capabilities by increasing their enthusiasm and self-esteem as a result of their knowing that they can do well. She

had discovered that the students had non-verbal abilities, such as acting, and that they are interested in discovering new things. (See also Appendix B-4.)

She stated that there was not an existing assessment procedure for Arts Partners at the school, however.

The teacher said that her class had had a difficult year because of several changes that had occurred in the teaching staff, and that the Arts Partners playwrighting residency had helped pull it together and give it a sense of unity. She described Arts Partners as "a wonderful program."

Students' Perceptions

Students reported that they had learned how to write plays and act, and had gained confidence in their own abilities (see Table 4). Some of the comments nicely express the attitudes of new discovered self-confidence among the students:

> I found out that I am not shy when I am on stage . . . that I am a good actor.
>
> I have learned the meaning of words [and] that if I work really hard I can write good plays.
>
> The best thing about playwrighting class is that you can write your own plays. Your ideas are recognized.

As several of the other groups of students had indicated, the thing that would make the class even nicer was "more time with the artist." The personal affection for the artist was expressed by many students, one of whom stated,

> Nothing can make this class nicer than it is. Our teacher has always been nice with us. I'll like to have her for the rest of the year.

Their level of happiness with the program was the highest

among the three upper grades which shared the same basic questionnaire. The following statements received ratings between (1) "strongly agree" and (2) "agree":

Table 4
ARTS PARTNERS 1992-1993
MANHATTAN CASE STUDY
5th GRADE
YOUNG PLAYWRIGHTS
N = 60

What did you learn in this class that you did not know before?	The best thing about art class is:	Can you think of anything that would make this class even nicer?
Creation/Performance: 26 - How to write plays 20 - Techiniques of how to write plays 5 - How to Act 1 - Editing/rewriting plays **Psycho-Social:** 9 - Not to be shy 6 - Have writing capability 4 - Teamwork 2 - "I'm a good actor." **Misc.:** 8 - Other 3 - Not answered 1 - Nothing new	19 - Writing Plays 19 - Performing plays 18 - Acting 16 - Get to express oneself 7 - Seeing other children's plays 5 - The teacher 3 - Fun 2 - Confidence 2 - Critiquing plays 2 - Other 1 - Work together 1 - No answer	45 - More time with art. 9 - Like it the way it is 7 - To make a play for the whole school 5 - Other 2 - More teachers 1 - More organization 1 - Have more equipment for plays 1 - Frivolous

48

49

Student Perceptions

1) I look forward to going to this class. - 1.1
2) I learn new ideas and ways to make things in this class. - 1.3
3) I have started to write on my own. - 1.6
4) I have fun in this class. - 1.1
5) I would like to work with the artist again sometime. - 1.1.

III. IMPLEMENTATION ISSUES

The case studies conducted by OREA revealed a number of common implementation issues, which are discussed below.

ARTIST PREPARATION AND RESOURCES

The artists provided to the schools by the Arts Partners program received varying amounts of training for their work in the schools. While two arts agencies (Studio in a School and Young Playwrights) gave artists a week of intensive training, and Young Audiences (the African drumming program at the Bronx elementary school) individually tailored training to the artists' needs, LEAP provided only one evening's training to the poet at the Queens intermediate school. While it is impossible to draw sweeping conclusions from this small a sample, it appeared to the OREA observers that the artists in the first three programs showed far more confidence in their teaching, and regularly referred to the information they had acquired in their training when discussing problems they had encountered, than did the artist who had only one evening of preparation.

None of the four artists was aware of a scholarship program provided by their arts agency for talented students they might identify during their residencies, and only the Young Playwrights artist knew of any programs run by their agency to which they could refer students. Nonetheless, most of the artists spoke of their individual efforts to counsel and encourage talented students.

TEACHER/ARTIST RELATIONSHIPS

One of the major findings of this study was that there were substantial communication problems between artists and some teachers. While artists were generally very happy with their "teaming partnerships" with teachers who actively participated in supporting them when they taught and who acted as co- or sub-teachers, three of the four artists were deeply unhappy about the teachers who did not participate in workshop activities, and/or did not do follow-up activities with the classes in their absence. Only the highly experienced educator/musician in the Bronx was unperturbed by the non-participation of one of the teachers he worked with.

There were several surprising discoveries connected to this finding regarding communication problems between artists and teachers. First of all, of the four passive teachers who were identified, the two who were interviewed by OREA were extremely supportive of the arts and the artist, and had attended the Arts Partners orientation workshops. They felt very positively about Arts Partners and had no idea that the artists were unhappy with their relationships with them. The third passive teacher, with whom the Queens artist had refused to continue to work, had also thought the classes were going well, and wrote an extensive memo requesting that she be permitted to continue working with the artist. On the other hand, none of the three teachers who the artists felt were outstanding had attended the Arts Partners orientation meetings. Apparently the real difference between the

passive and the active teachers was one of personality and was not due to a lack of orientation or training, per se.

Another surprising finding was that none of the artists appeared to have complained about the problems with the teachers to their agency. The artists in Brooklyn and Manhattan were apparently suffering silently, although they were glad to talk about the problems when asked by OREA observers. The Queens artist had brought the issue to the attention of the in-school coordinator by refusing to work with the teacher anymore. In none of these cases had the arts agency been notified of a problem. Therefore, it appears that if mechanisms for dealing with this problem exist at the agency level, these mechanisms are too far up the chain of command to make a difference.

One in-school coordinator suggested that the situation could be improved if there were a meeting of the artist, the participating classroom teachers, the in-school coordinator, and the agency administrator at the beginning of the residency, where goals and expectations might be discussed. Such a meeting would supplement individual artist/teacher meetings.

Other solutions include alerting the artists to the different kinds of personalities and teaching styles they might encounter among teachers, and training them in coping strategies and negotiating techniques to deal with the situation. The orientation session for teachers and school administrators should include information on what kind of support and behavior the artist expects from the teacher, and should spell out what makes

a "teaming partnership" successful.

EVALUATION/ASSESSMENT PROCEDURES

Both the artist and teachers at the Brooklyn S.I.A.S. program stated that exhibitions and the collection of sketches from the children were the only means of assessment used with the children. Both teachers at this school used the term "portfolio assessment," but it was not clear whether the term meant more than just keeping a file of the students' art work. Several work-shops on portfolio assessment for Arts Partners participants were held during the 1992-1993 school year. However, these workshops were attended only by district arts liaisons and arts agency administrators, and not by artists and teachers.

At the three other schools, there seemed to be no formal assessment procedure. The poet in Queens referred to portfolio assessment (also undefined) and discussions with the classroom teacher as evaluation mechanisms, while the teacher only answered that she collected the student writings and did know of any assessment procedure. The playwright and the teacher in Manhattan and the musician in the Bronx all said that they have no formal student evaluation procedures, while the Bronx teacher said that only teacher evaluations were used. (See Appendix B-3.)

IMPACT ON STUDENT PERFORMANCE

The teachers and artists were asked to indicate how arts education had affected the students in specified "academic and artistic" and "personal and social growth" categories, using a scale from 1 to 5, with 5 being the highest rating. (In 1991-

1992, the artists and teachers who had been interviewed had used a 10-point scale, with 10 being the highest rating. Interestingly enough, these two quite different sets of teachers and artists both gave their highest ratings to areas in the category of student "personal and social growth."

	1992-1993 (1-5)	1991-1992 (1-10)
Developing self confidence and esteem	5	9.7
Increasing their ability to cooperate with others	5	9.5
Developing a personal point of view	4.7	9.6
Analyzing and interpreting	4.7	9.1
Increasing their ability to express themselves verbally	4.6	9.6

In 1992-1993, evaluators compared the responses of the artists and the teachers (see Appendix A-1). In nine out of 14 cases, the teachers rated the achievements of the students more highly than the artists did. In two of the remaining five cases, both groups gave similar rankings. Since the teachers usually have a better total picture of the students and their progress than the artists do, it may be reasonable to assume that the students get more out of their Arts Partners experience than the artists may realize.

OPINIONS ABOUT WHO CAN TEACH ART

Evaluators also asked the artists and teachers a number of questions about the degree of importance that their school assigns to the arts (see Appendix A-2). The statement that

classroom teachers can teach art after receiving training from artists received the highest overall rating (4.2) by these two groups of professionals, although the artists expressed a higher level of agreement with this assertion (4.5) than the teachers (4.0) did. There was less agreement about the statement that teachers could teach art unassisted, although the artists again felt more positively about this prospect (3.5) than the teachers did (2.4). This slight statistical edge of artists being more confident in the teachers than the teachers themselves continued to be evident in the slight additional fraction of teachers (1.8) who believed that only art specialists should teach art compared to the artists who believed the same (1.75).

OPINIONS ON ARTS EDUCATION POLICIES

Teachers' opinions on arts education positions were also solicited (Appendix A-2). All agreed that:

1) Arts education should be part of every child's regular curriculum. (4.6)

2) Arts education is a means of developing social/ interpersonal and intellectual skills. (4.8)

3) In addition to the existing art curriculum, there should be separate courses or experiences in schools for the artistically talented. (4.5)

They were less in agreement (2.8) as to whether allocation of funds should focus on the "three R's" in times of budgetary crisis.

STUDENT RESPONSES

The students at all four schools gave the OREA observers very positive responses to questions about their experiences with the

various Arts Partners programs (see Table D-1). Their responses to several of the open-ended questions were even more encouraging. They demonstrated appropriate vocabulary and a working knowledge of the art. These questionnaires not only reflected an enthusiasm for the classes, but sometimes also a rather touching, new-found self-confidence. Even when there were situations in which teachers, administrators, and artists did not communicate adequately, the students were still delighted with the program, and felt that they had gained a great deal of knowledge, exper-ience, and self-esteem.

The English teacher in Queens summed up the feelings of many of the staff who were interviewed when she suggested that Arts Partners programs succeed so well because they provide a role model who also takes an interest in the students and their work. Not only was Arts Partners a positive encounter with the arts for the children, but it was usually a positive encounter with an adult as well.

THE SCHOOL ARTS CONTEXT

Most of the schools visited by OREA did not appear to have specific school policies on the arts. Two, however, had a talent department with four teachers each--the Queens middle school and the Bronx elementary school. The Manhattan elementary school had two arts cluster teachers, one of whom who worked with ESL students. The Brooklyn school had only the Arts Partners residency. This latter school more accurately reflects the situation of most New York City elementary schools, two-thirds of

which do not have either music or art teachers. At all the schools, the Arts Partners program was paid for by district funds; at one school, the program was partially paid for by the Department of Youth Services. In total, this suggests that arts education is largely the purview of special funded programs.

IV. CONCLUSIONS AND RECOMMENDATIONS

CONCLUSIONS

Arts Partners programs are an excellent source of artistic instruction for both students and teachers, and a superb mechanism for helping students gain self-esteem and confidence. Performance arts, such as playwrighting, music, and writing poetry that is read aloud, allow children to experience success in new ways, while exhibits of the visual arts give the students similar positive reinforcement.

The Arts Partners structure emphasizes a "teaming partnership" between artists and classroom teachers. Many artists and teachers work well together, but sometimes a lack of communication among administrators and between the artists and some of the classroom teachers impedes the formation of the close artist/teacher relationship that Arts Partners hopes to create. Teachers with more passive personalities tended not to work as closely with the artist as the artist would have liked and the program model dictated. Yet these teachers were often the same teachers who had attended the Arts Partners orientation, while the teachers that the artists had successfully teamed with had not. This may suggest that strategies of teacher involvement need to be mase more explicit in the orientation. It may also mean that the teachers' voluntary participation and initial motivation plays a greater role than any training that may be provided, and that these should be the pre-eminent bases for teacher selection and participation in the program.

Assessment procedures at the school level appeared to be quite informal. While a few teachers mentioned carrying out porfolio assessment, it was not possible to determine whether they meant more than just keeping a file of student work. Other staff members mentioned exhibitions and discussions between the artist and the teacher about students, but still others said that there was no evaluation procedure at all. Teachers and artists alike did not perceive their discussions with students as a component of alternative assessment.

Both the artists and teachers gave the highest possible rating to the statements that the arts help students develop self confidence and esteem and increase their ability to cooperate with others. These statements had also received high ratings in the 1992-93 program evaluation. The teachers also felt strongly that the arts should be part of every child's regular curriculum. Yet artists indicated greater confidence in the ability of classroom teachers to teach art unassisted or after receiving training from art specialist than the teachers did themselves.

The students appeared deeply involved and happy with their Arts Partners classes and often asked to have more time with the artist. Even in those cases where the artist was unhappy about the lack of communication with the teacher, both the children and the teacher seemed delighted with the program.

RECOMMENDATIONS

Based on the conclusions and other findings in this

evaluation, OREA recommends that program planners and administrators:

- in the orientation session, stress the kind of behavior and activity level that is expected of teachers in the art workshop, the different ways that they are expected to communicate with artists about the students, and the options available for reinforcing arts skills with students when the artist is not present.

- ensure that the artist, in-school coordinator, agency administrator, and teachers meet together at the beginning of the residency to discuss goals and expectations (including the nature of the artist/teacher teaching relationship), and that artist/teacher meetings also occur. A letter of commitment which spells out in a simple manner what each party's obligations are, signed by all parties at the beginning of the residency, would greatly aid and encourage communication and cooperation.

- Whenever possible, provide a single room for fine arts residencies with art materials to reduce logistical problems.

- encourage the arts agencies to provide about a week of training to the artists who will be going into the schools, including training on how best to work with variaties of teachers and teaching styles;

- consider developing a directory of programs available to talented students (even though every arts agency may not have a program that talented students can be referred to). It would also be useful to give artists a letter to send to parents of talented students, which they could personalize.

- support a pilot program in portfolio assessment, to be implemented in the Arts Partners program in the 1993-1994 year.

APPENDIX A-1

Ratings of Ways in Which Art Education Affects
Student Performance
1992-93

APPENDIX A-1
Arts Partners 1992-1993
Indication of Ways Arts Education Affects Student Performance
Ratings According to Staff Experiences and Observation*

ACADEMIC AND ARTISTIC AREAS	Analysis by Staff		Analysis by School				Overall Rating
	All Artists	All Teachers	Manh	Bronx	Brookl	Queens	
	(N=4)	(N=5)	(N=2)	(N=2)	(N=3)	(N=2)	
a. Developing students' artistic expertise	4.5	4.2	5	4	4.33	4	4.3
b. Improving students' reading	3.5	4	3.5	3	4	4.5	3.8
c. Improving students' overall academic performance	3	4.2	3.5	3.5	3.33	4.5	3.7
d. Developing students 'higher thinking' skills	5	4.2	5	4.5	4.66	4	4.5
e. Analyzing and interpreting	4.5	4.8	5	4.5	4.66	4.5	4.7
f. Developing students' aesthetic appreciation	4.5	4.6	4	4	4	4.5	4.1
g. Other- Self-esteem (n=1) -increasing imagination and hope for future (n=1) -Collaborative exercises (n=1)	5 5 5	—	 5 (1)	5 (1)		 5(1)	5 5 5
PERSONAL AND SOCIAL GROWTH							
a. Developing self-discipline	4	4.4	4	4.5	4.66	3.5	4.2
b. Developing self-confidence and self-esteem	5	5	5	5	5	5	5
c. Increasing their ability to cooperate with others	5	5	5	5	5	5	5
d. Increasing their ability to express themselves verbally	4.5	4.6	5	4.5	4.33	4.5	4.6
e. Developing leadership skills	3.75	4.2	3.5	4.5	4	4	4
f. Developing a personal point of view	4.75	4.6	5	4.5	4.33	5	4.7
g. Developing higher standards for themselves	3.75	4.2	3	4	4.66	4	3.9
h. Ability to initiate activity	4	4.2	4	4.5	4	4	4.1
i. Other - Original ideas presented in coherent language	—	5(1)	—	—	—	5(1)	5

* Rating by classroom teachers and arts resource persons: 1=low, 5=high

• Three of the four highest ratings were in the area of "Personal and Social Growth":
  * Developing self-confidence and self-esteem." (5)
  * Increasing their ability to cooperate with others." (5)
  * Developing a personal point of view." (4.7)
  * Analyzing and interpreting." (4.7)

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APPENDIX A-2

Staff Ratings of Importance of Arts Education
1992-93

APPENDIX A-2
Arts Partners 1992-1993
Indication of Importance School Assigns to the Following Arts Education Positions Ratings by Staff*

Staff Title	Arts education should be a part of every child's regular curriculum. **				Arts education is a means of developing social/interpersonal and intellectual skills.				In times of budgetary constrictions, allocation of funds should focus on the "three R's."				In addition to the existing art curriculum, there should be separate courses or experiences in schools for the artistically talented				Classroom teachers are able to teach art, by themselves, unassisted.				Classroom teachers can teach art, after receiving training from art specialists.				Only art specialists should teach art			
School	Brok	Brx	Qns	Man	Brok	Brx	Qns	Man	Brok	Brx	Qns	Man	Brok	Brx	Qns	Man	Brok	Brx	Qns	Man	Brok	Brnx	Qns	Man	Brok	Brx	Qns	Man
Teacher a. b.	4 4	5	5	5	4 5	5	5	5	5 2	3	1	3	4 5	4	–	5	3 4	2	2	1	4 4	4	4	4	1 2	2	1	3
Teacher Averge	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	2.4				4				1.8			
Artist	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	4	4	3	3	5	3	5	5	2	2	1	2
Artist Average	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	3.5				4.5				1.75			
Rating by School	4	5	5	5	4.5	5	5	5	3.5	3	1	3	4.5	4	–	5	3.7	3	2.5	2	4.3	3.5	4.5	4.5	1.7	2	1	2.5
Overall Rating	4.6				4.8				2.8				4.5				2.9				4.2				1.8			

* Ratings: 1 = strongly disagree/least important; 2 = disagree/less important; 3 = neither agree or disagree/moderately important; 4 = agree/important; 5 = strongly agree/strongly important
** The first four questions were only asked of teachers.

- The staff assigned the highest rating of "4.8" to the position that,
" Arts education is a means of developing social/interpersonal and intellectual skills."
Four out of five staff rated this statement with a "5".

- The next highest overall rating of "4.6" was given to the position that,
" Arts experiences should be part of every child's regular curriculum."
Three out of five staff members gave it the highest rating of "5".

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APPENDIX B

C.A.C. Staff Survey Results
Teacher Interviews
1992-93

APPENDIX B-1
Arts Partners 1992-93
Teacher Interviews
Arts Experience and Background

Schools	How long have you taught?	How long have you been teaching at this particular school?	How long have you worked with Arts Partners artists?	Educational Background and/or Previous Experience in the Arts	Have you participated in another arts organization/school partnership program before?	What would you like CREA to know about Arts Partners?
Brooklyn S-I-A-S N=2	- a. 3 years - b. 8 years	- a. 2 years - b. 2 years	- a. Only this year - b. Only this year	- a. Only college and a workshop - b. No previous experience with the arts	- a. No - b. Participated in a program with 4 classes with a poet from Columbia Univ. - worked out well	a. "It is fun and valuable." b. "It's a good program. The artist is good with kids and able to work well with them. He has a good plan every week and is prepared."
Bronx Young Audiences N=1	11 years	11 years	Only this year	No previous experience in the arts	- No	- "It's a good release, and encourages children to take risks. It's excellent! - Ecstatic with it!"
Queens LEAP N=1	1 year	1 year	Only this year	B.A. in comp. lit and languages; did corporate pro bono work at ad agency for arts groups (Brooklyn Museum, MOMA, N.Y.C. Ballet, New Museum)	- Yes, worked for the Touchstone Center at IS 227 in Queens last year which integrates the arts with language arts	"Teaching language arts is impossible given time available. A creative writing course at this age would be good. Should have more people like the artist in school, at least partly as a role model." She regrets not having shown the artist in that role more.
Manhattan Young Playwrights N=1	15 years	Since '89	Only this year	No background in the arts, only math, but likes the arts	In a previous school, she participated in a program with the Harlem School of the Arts.	"It's a wonderful program. This was a difficult class to pull together due to the changes in teachers it has had this year, but the Arts Partners residency helped to unite the class."

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APPENDIX B-2
Arts Partners 1992-1993
Teacher Interviews
Staff Development

Schools	What was the Most Valuable Aspect of the AP Orientation Training?	What was the Least Valuable?	What Training in Curriculum and Instructional Development Techniques in the Arts are Available?	What Professional Development has been Made Available for Teachers in Alternative Assessment Techniques?	On What Basis Were You Selected to Participate in this AP Program?
Brooklyn S-I-A-S N = 2	a. Did not attend. b. Went to an orientation and two workshops- 2 hrs. each - Most valuable aspects were the organizational skills, learning how to do actual projects, and where to obtain the art materials	- No comment	a - There are various postings from time to time b - Training is available, plus 3 workshops for A.P.	a - yes - doing workshops and turnkey/sharing b - yes	a & b - 4th grade chosen by principal beginning last year, because classes were larger than they should have been and she wanted to give them something special.
Bronx Young Audiences N = 1	- Did not attend	- Not applicable	- None	- None	- Administrative decision to pick second grade (third graders too busy preparing for tests)
Queens LEAP N = 1	- Did not attend	- Not applicable	- The LEAP program at the district office offered two workshops - one in the visual arts and language arts and the other in music and language arts.	-None	- Administration assigned her to it.
Manhattan Young Playwrights N = 1	- Did not attend	- Not applicable	- None	- None	- Administration decided that the fifth grade would have the A.P. residency.

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APPENDIX B-3
Arts Partners 1992-1993
Teacher Interviews
Teacher and Artist and Curriculum Integration

Schools	Is there any Ongoing Coordination Within the Program Between the Artist and Yourself?	Have you Integrated the Arts Partners Activities with the Regular Curriculum?	Are you Planning to Integrate it into Your Curriculum in the Future?	Do You Have Any Assessment Procedures?
Brooklyn S-I-A-S N = 2	a. No b. Yes, meet with artist from time to time	a. She already includes art in curriculum (e.g. sock puppets) b. She uses the arts in social studies when she asks students to draw things they discuss. They are expected to explain things in both words and pictures.	a. No response b. Yes, would like to do more.	a. exhibitons, portfolio assessment b. exhibitions for children which parents and children can see - art work portfolio also writes about Arts Partners in journal
Bronx Young Audiences N = 1	- A continuing dialogue - Has shared his outline and a study guide with the teachers - Wishes that there could be a joint prep period and more meetings	- Mr. Dente has left instructions for some activities - Does some singing and percussive sounds and rhythms in class - Tries to show kids career options in the arts	No response	Teacher evaluation only
Queens LEAP N = 1	Yes, everytime they meet for class. They also talk on phone about strategy for classes, follow-up. Teacher uses artist as consultant on discipline, and they also discuss particular students. - After 4-5 classes teacher made it clear to artists what she needed, i.e. attention, feedback, to get children to actually write, emphasizing figurative language (children do not usually get the chance to write)	- Teacher uses lessons with other 2 classes, following lesson plan during the week, not necessarily for poetry.	Yes- Would like more LEAP artists	- Doesn't know of any - Does collect writings
Manhattan Young Playwrights N = 1	Yes, there is follow-up.	Have integrated Arts Partners activities into reading	Yes	No procedure

APPENDIX B-4
Arts Partners 1992-1993
Teacher Interviews
Student Needs

Schools	What Student Needs are Being Addressed by the AP Program?	What Have you Discovered About your Students During their Participation in the AP Program?	How Do You Plan to Use the Information you Have Learned About Your Students?	Does the Arts Partners Program Strengthen Students' Reading and Writing Skills?
Brooklyn S-I-A-S N = 2	a. Couldn't say b. Helps children who are language deficient, gives them more vocabulary. It also helps children with low self esteem who are better able to express themselves and able to think more critically and differently.	a - talent, imagination, enthusiasm b - Identified those who were artistic. Showed that they can work cooperatively as a team, organize their skills, and artistically express academic learning in more than one way.	a - to make clay models of Manhattan and draw characters from literature b - To do new and different arts activities with reading and writing	a - Yes, helps them pay attention to detail. b - If used in conjunction with reading and writing it does help.
Bronx Young Audiences N = 1	Basically, all their needs are being addressed. There is "one little guy" who built up his confidence because he could remember tunes and instruments better than other kids, who will now volunter to try new things in other subjects.	Their talent - it often hides in reading and math.	"At this time of the year, we will explore other types of music and possibly make some simple instruments."	May use it to write thank you letters to the artist
Queens LEAP N = 1	The need for feedback - also with a subject teacher load of 170 students, to have a writer/poet, or just another adult, is helpful.	Their poetic creativity	Have used it to give them more opportunity to write creatively.	"It encourages them to write without feeling graded or judged- writing for writing's sake."
Manhattan Young Playwrights N = 1	Self-expression, especially helpful for those who find it difficult to be confident	Their abilities in non-verbal areas, their interest in discovering new things	Yes	It adds to their enthusiasm and self-esteem

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APPENDIX C
Staff Survey Results
Artist Interviews

APPENDIX C-1
Arts Partners 1992-93
Artist Interviews
Experience and Training

Schools	How long have you taught?	How long have you taught in Arts Partners?	How long have you been teaching at this particular school?	Educational Background and/or Previous Experience in the Arts	What kind of training/orientation did your program provide you?	What other aspects would you like to see in future arts related staff development?
Brooklyn S-I-A-S	3 years	1 year	Current year	• Woodcarver in the Dominican Republic for two years • Currently a part-time student at the Art Student League and previously at the Parsons School of Design	7 days of training - most valuable part was Indian and African aspects - least valuable was adm. part	- No suggestion
Bronx Young Audiences	10 years	7 years	2 years	• BFA, School of Visual Arts • Graduate of Performing Artist-in-Schools Program, Columbia • Craftsman of African instruments • Former museum educator • Founder of Af. music group	There are very few new artists each year, so that each one is worked with individually.	- No suggestion
Queens LEAP	3 years	2 years	Current residency	• B.A. English Literature • M.F.A. Theater Studies/Playwrighting, Columbia • Also works at Lincoln Center Institute and a NYU drug prevention program which uses playwrighting	An evening of training (3 or 4 hours once a year) - Most valuable part was hearing those from other disciplines focus on a particular painting - Least valuable was the transition to classroom and teacher resistance was not addressed	Would like to see teachers participate in orientation workshops
Manhattan Young Playwrights	4 years	1 year	Current residency	• B.A. Anthropology and Creative Writing • M.A. Theater Studies • Written plays for 8 years • Has directed and produced own plays. • Has worked with kids in a theatrical capacity for over 6 years.	- One week of intensive teacher training at the end of the summer - Most valuable part was hands on active aspect of learning - Least valuable was warm-up exercises	"I stress teacher participation above all else. Also it's important to know the expectations of the classroom teacher and what the teacher intends to do once the residency is over."

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APPENDIX C-2

Arts Partners 1992-93

Artist Interviews

Artists and Teachers

Schools	Is there ongoing coordination within the program between classroom teachers and yourself?	Are arts activities being integrated into the regular curriculum?
Brooklyn S-I-A-S	• Artist gives teachers a copy of the lesson plan, so that they can remind children of what they have learned. • He has one meeting to plan with teachers.	Children have incorporated their field trips into their art work. The Museum of Natural History inspired clay animals. Scenes from the South St. Seaport have also been drawn.
Bronx Young Audiences	Artist had meetings with the teachers at the beginning of the residencies. He gave each of them a study guide, with a bibliography and activities to do with the students.	Doesn't know
Queens LEAP	Yes, there is on-going coordination (with remaining teacher) - meets after every 3 classes - Did not have on-going coordination with second teacher whose class is no longer in program.	Yes - techniques such as figurative language are used in classroom activities such as creative writing and how to write a myth
Manhattan Young Playwrights	No on-going coordination: "I have done 2 Arts Partners residencies. During the first, the teachers and I met, discussed the program, and integrated the feedback. In the second, this didn't happen. I strongly suggest that a mechanism to ensure artist-teacher co-ordination need be established."	Doesn't know

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APPENDIX C-3
Arts Partners 1992-93
Artist Interviews
Student Assessment

Schools	Does your program have any mechanism/resources for identifying and referring talented students?	Do you have a final performance or exhibit of student work?	How do you plan to use the information you have learned about students?	Is there an evaluation/assess[illegible] procedure you use?
Bronx Young Audiences	None	· May share with another class · Feels that there's too much pressure on one performance · prefers developmental work	No response (pass)	· No ·only residency, not children, are evaluated
Queens LEAP	No, but personally have referred students to other programs and have helped some stage performances · Counsels individual students · No scholarship resource	Yes, a reading for the class in the auditorium of student and artist works	"For development of lesson plans to further challenge each student population I encounter by age, grade, and ability."	· portfolio assessment · discussions with classroom teacher
Manhattan Young Playwrights	Knows of other programs to refer students to ·"Personally, if I see a student with particular talent I encourage them to keep writing and point them in an appropriate direction." · Program does not have a scholarship resource to artist's knowledge	Students perform their work during class	"It becomes a part of my mental rolodex."	· No, "doesn't apply to what I do."

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APPENDIX D
Arts Partners 1992-1993
Student Questionnaires

APPENDIX D-1
Arts Partners 1992-1993
Student Questionnaires
Rated Responses*

Schools	"I look forward to going to this class."	"I learn new ideas and ways to make things in this class."	"I have started to practice this art on my own."	"I have fun in this class."	"I would like to work with the artist again sometime."
Brooklyn S-I-A-S N = 56	1.4	1.7	1.9	1.5	1.7
Queens LEAP N = 78	2	1.9	2	2.3	2.3
Manhattan Young Playwrights N = 60	1.1	1.3	1.6	1.1	1.1

* 1 = Strongly Agree, 2 = Agree, 3 = Disagree, 4 = Strongly Disagree

Bronx School
Second Graders**

School	"I like going to this African music class."	"I would like to have this class again next year."	"I have fun in this class."	"I know more now about African music."
Bronx Young Audiences N = 36	1.0	1.0	1.0	1.0

** 1 = Agree, 2 = Disagree

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